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# ECILIAN SERIES

OF

# STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

### BOOK IV. - FOR MIXED VOICES.

COMPRISING:

STUDY IN TUNE AND TIME, PART-SONGS AND CHORUSES, OCCASIONAL, PATRIOTIC, AND SACRED SELECTIONS.

ADAPTED TO THE USE OF SCHOOLS AND CHORUSES.



SILVER, BURDETT & COMPANY, PUBLISHERS.

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CHICAGO.

1892.

THE

# CECILIAN SERIES OF STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

Book I.-For One Voice. (In press.)

BOOK II. - For Two Voices. (In press.)

Book III. - For One, Two, and Three (unchanged) Voices.
(In press.)

BOOK IV. - For Mixed Voices.

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TYPOGRAPHY BY

J. FRANK GILES, BOSTON U.S.A.

Presswork by Berwick & Smith, Boston, U.S.A.

# PREFACE.

HE Cecilian Series of Study and Song, of which this volume forms a component part, is designed and undertaken for the main purpose of providing for schools and classes additional studies and songs of a high character, educationally and musically, yet so simple that they may be performed and enjoyed by pupils who have but limited knowledge of music notation. The aim in this volume, especially, has been to meet the demand for more part-songs and choruses, such as are needed many times to supplement regular lines of musical instruction, and to add to the recreative element of vocal music in the schools.

Having this thought in mind, bright and pleasing selections have been provided, which include many that are adapted to special occasions and festival days. In addition, a number of sacred selections have been included that will be found well suited to devotional exercises and other occasions. These have been chosen with much care, and although mostly taken from the works of composers of high rank, they will be found to be simple and easy of performance. It is hoped that selections of this character may lead to a study of compositions better fitted for church use than those frequently found in compilations prepared for this purpose.

It is no part of the plan of the Cecilian Series to provide an elaborate course of study in vocal music for purposes of school and class drill,—this field being already amply and sufficiently covered by the Readers and Charts of the Normal Music Course. It has seemed wise, however, to insert in each book a sufficient number of carefully graded exercises to enable teachers, who are not supplied with the Normal Music Course, or where the use of a full graded system of instruction in vocal music is, for any reason, not at present feasible to train their pupils in many of the simpler problems in ordinary vocal music.

While, therefore, the instruction side has not been ignored, the preeminent value of these books as a song series especially adapts them to supplementary use, in the several grades for which they are respectively designed, in connection with the work from the regular Readers and Charts, and the publishers feel confident when so used their use will give renewed zest and greatly increased interest and value to the regular graded work.

This volume is intended, as its title indicates, for schools and choruses containing mixed voices—high schools, the higher grades of grammar schools, and even ungraded schools of the higher class; as well as for private classes of similar attainment, and even singing societies and choruses. When used, as will doubtless be the case, at times, in such bodies of singers, by those who have not had previous training in the elements of music, the songs will necessarily be learned more or less by rote or imitation.

As few tenor voices are found in such grades and classes, an arrangement is made whereby the lowest alto singers may assist in producing the effect of the usual four-part harmony. The notes for the bass parts are placed within a compass easily reached by all young male voices. The book will be found, also, in this respect as well as in those already enumerated, to be well suited to the needs of private classes and choruses.

It is always desirable that four-part harmony should be represented wherever possible, and singers are earnestly advised to practice and overcome the alleged difficulty of "carrying" the different parts. They should consider each part an independent melody, and they must concentrate their attention upon the successive notes of each voice,—remembering that the harmony is but the combination of the various melodies, or parts.

The technicalities of harmony should follow — never precede — the reading and singing of the different melodies. Time otherwise spent upon them is wasted.

The French Time Names in the form in which they are introduced and used in the Normal Music Course, are employed in these studies, and their use is strongly recommended.

Let it always be kept in mind that Music is the aim, and that Education in Music which will enable the pupil to read intelligently and appreciate the best musical literature, and all diligence should be devoted to the development and accomplishment of this end in the most intelligent and finished manner possible. If this is done conscientiously by teachers and pupils; if the selections furnished in this volume be carefully studied and thoughtfully rendered, so that the sentiment of both music and words may go hand in hand; if the spirit of song shall abide with the singers, there can be no doubt that the book will please and help all who use it, and serve as an introduction to more elaborate compositions. In this hope it was prepared, and in this hope it is sent on its mission.

- "A company of singers is like a company of brothers; the heart is opened, and in the stream of song they feel themselves of one heart and of one mind."—Werder.
- "The great composers considered a fine accentuation, correct phrasing and an absolutely loyal observance of all the minor parts of a rythmically well-constructed piece, a most important study for the young musician."—KIRNBERGER.
- "Do not judge a composition from the first hearing; what pleases at the first moment is not always best. Masters require to be studied. Much will become clear to you at an advanced age only."—ROBERT SCHUMANN.
- "What we have learned is emphatically our own; it is the only property of which we cannot be deprived; no fire, no inundation, no storm, no war,—indeed, no outward circumstance can rob us of the smallest particle of the property which is housed in our brain."

### A STUDY IN TUNE AND TIME.

In presenting the following routine of practice no attempt is made to explain matters of tone quality, expression or phrasing. These nicer distinctions belong to a treatise of another character. Within this limited space only the simplest formulas are introduced, and these are divested of all needless technicalities. The whole series of exercises is made as plain and simple as possible, and it forms a school manual for daily work.

Notwithstanding the necessary condensation, the routine covers an extensive ground, and it will prove a valuable guide to those who may know the *thing*, but not the sign. These signs, forming our musical notation, which have been handed down to us, are sufficiently clear to express the musical thoughts of the composer. These thoughts are suggestions to the listener, and he applies them according to his ability, whether natural or acquired.

It is the earnest wish of the author that this little work may open the field to more extended researches, and create a desire to know more clearly the wonderful conceptions of the masters of musical thought.

In carrying out this plan of sight singing the teacher will need only the knowledge of the simplest signs of notation. With greater skill and experience will come greater and quicker results, but any teacher who is in earnest will see a satisfactory return in the simplicity of this process of teaching, as the underlying principles are surely and easily developed.

This study of Tune and Time should precede every lesson in singing, and no section of the work in either direction should be left until the desired result is fully attained.

In order to understand the signs of our musical notation, two things are necessary:

- 1. A musical conception of the so-called Major Scale.
- 2. A mental conception of the measure in its different forms.

These two are comprised in the general heads of Tune and Time.

#### TUNE.

For a beginning in *Tune* a thorough knowledge of our series of tones called the Major Scale is absolutely necessary. This is learned by imitation through voice or instrument, and the student must aim to produce it in as exact tune as possible. Unless this is first acquired all the deviations from its natural order will be very uncertain. It should be repeated many times and the study of it should form the introduction to every practice hour.

When the tune of the scale has been learned a gradual knowledge of its different notations is easily gained. For this purpose the various representations in general use, thirteen in number, are given. They are in the compass most easily sung by the different voices, Soprano, Alto, Tenor and Bass.

The Tenor part is more frequently expressed upon the G clef, as with Soprano voices, but the tones sound an octave lower.

The sharps and flats necessary to preserve the order of tones found in the well-known standard are here introduced with the notes.

The scales should be sung, ascending and descending, in the following order:

- 1. Using the names, 1, 2, 3, 4, &c.
- 2. Using the pitch names, C, D, E, F, &c.
- 3. Using a single vowel, such as ä, ō or ē, throughout.

In singing the last the student should endeavor to fix the representation in mind, using both G and F clefs, and this should be done as far as possible without looking at the representation.

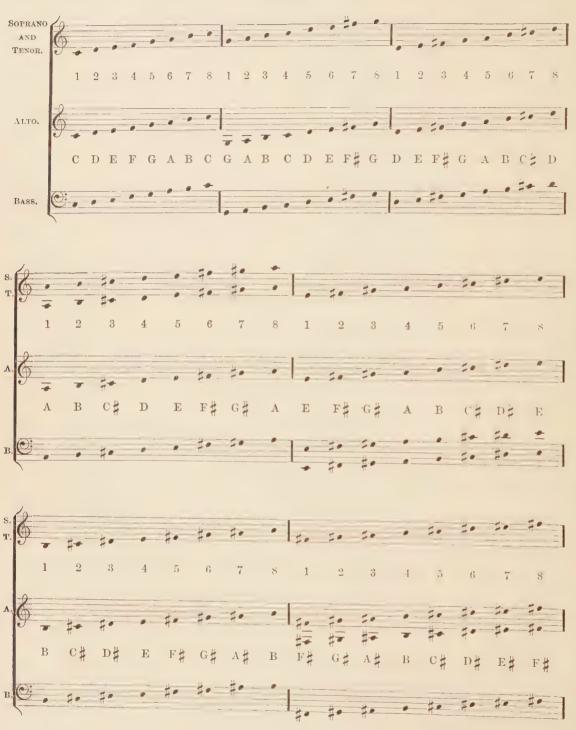
For the convenience of the younger singers, Sopranos and Altos, slight changes may be made in the pitch of the key notes or starting points.

Much time should be spent in the practice of the tones of the scale, both above and below the key note.

Progressions in connected and detached intervals should be made in as great a variety as possible.

At the outset the parts should receive separate drill. They may afterward sing in conjunction.

The scale representations are as follows:

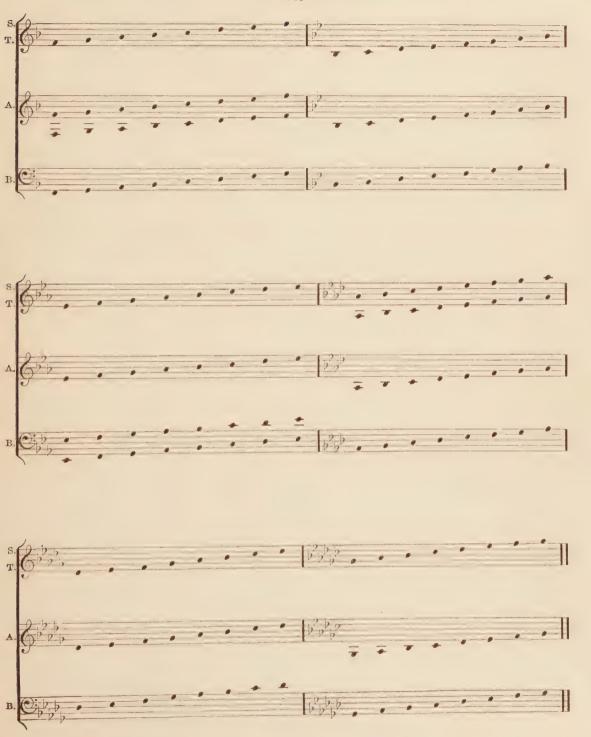




Having learned the various representations of the scale, the necessary sharps and flats having been introduced with the notes, they may now be practiced with the prefixed signatures.

They are as follows.





#### TIME.

All thorough teachers of music know that the art of "keeping time" is a difficult matter to gain, and that to it constant attention should be given. The French Time-names are here introduced as valuable aids in gaining a true perception of the various kinds of measure, with their ordinary sub-divisions. Their value has been demonstrated beyond doubt through years of practice.

It will be seen that every note in the measure has its name, and if these names are used with some independent and sure guide, a certainty and precision of attack can be acquired far exceeding that shown

by any muscular exertion of hands or arms of either teacher or singer.

The values represented by notes are spoken. Those represented by rests, and printed in italics, are whispered. The syllables are never sung. They are spoken or whispered in a sharp (not loud) and decided manner. In all cases the accent must be preserved.

When a feeling for accurate time has been acquired, the Time-names are laid aside, to be called up

only when some special difficulty is encountered.

Many (some thirty) years ago the author devised a pendulum for singers and players, to enable them to gain regularity and certainty in the different kinds of mensural accent. Having proved its efficacy in doing this work in vocal and instrumental practice, it was introduced in a series of exercises prepared for public schools. This pocket metronome, now so generally used, has proved to be of great value; in fact, in no other way can a true feeling for accurate time be so easily gained.

If time is beaten by singers in a class, it will generally be noticed that each one's neighbor acts as a metronomic guide, and that simultaneous action is almost an impossibility. A perceptible interval of time is found between the thought and action, and this leads to a sluggishness in the movement. No freedom of action can be gained until absolute accuracy in time is secured. The pendulum cannot be controlled, and the result is sure.

In practice, the pendulum should not be held in the hand by the teacher, but it should be suspended in sight of the class. It should be swung at a given rate during many measures. Without this no clear idea of a movement can be established. Establish each kind of measure at different degrees of rapidity before making a change.

A few experiments will convince any one of the difficulty of retaining a regular rate of movement. This can only be acquired by long and careful practice. Figures placed upon the metronome, at different lengths indicate the rate of pulsation during a minute. Various degrees of rapidity should be practiced, ranging from 60 to 160 pulsations. The rate of the vibration is fixed by the length of the pendulum, and not by the distance through which it passes.

The author would impress upon the student this important study, feeling sure that few are conscious of the great difficulty of attaining regular and sustained mensural movement. Long experience has convinced him of the sad deficiencies shown by nearly all bodies of singers. These irregularites are rarely overcome, and in all cases the individuality of the leader, through more or less necessary extravagance of action and sound, becomes annoying and intrusive, diminishing if not destroying the sympathy which should be aroused between *composer* and auditors. In a majority of cases the sympathy of the listener is for instead of with the singers.

If this time work is undertaken at the outset, a new and hitherto unacquired gain in the direction of time will be established, never to be diminished or lost.

The various forms of measure in general use may be classed as follows:

- 1. Two-part measure, with one accent upon the first pulsation.—The Time-names are Tä, Tā.
- 2. Three-part measure, with one accent upon the first pulsation .-- The Time-names are Ta, Ta, Te.
- 3. Four-part measure, with two accents; a strong one on the first, and a weaker one on the third pulsation.—The Time-names are  $T\ddot{a}$ ,  $T\ddot{a}$ ,  $T\ddot{o}$ ,  $T\ddot{e}$ .
- 4. Six-part measure, with two accents, a strong one on the first and a weaker one on the fourth pulsation.—The Time-names are Tä, Tē, Tē, Tē, Tē, Tē.

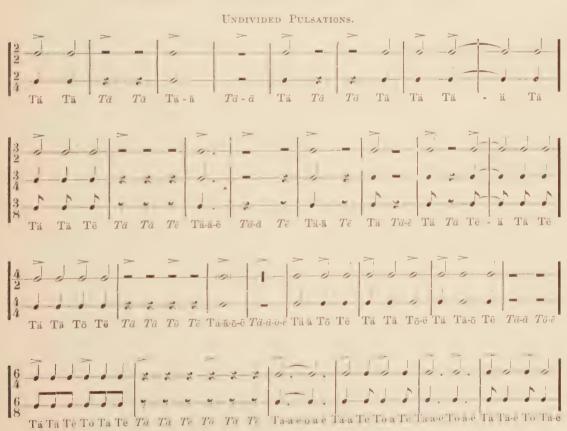
If one or more pulsations are united by longer or tied notes, the first consonant only is spoken, the changes in the vowel shapes being made as the units occur.

#### THE DIVISION OF THE PULSATION.

- 1. When two sounds are given to each pulsation.—The Time-names are: Two-part measure, Tä fä, Tā fā. Three-part measure, Tä fä, Tā fā, Tē fē. Four-part measure, Tä fä, Tā fā, Tō fō, Tē fē. Six-part measure, Tä fä, Tā fā, Tē fē, Tō fō. Tā fā, Tē fē.
- 2. Three sounds in each pulsation.—The Time-names are: Two-part measure, Tä rä lä, Tä rä lä, Three-part measure, Tä rä lä, Tā rā lā, Tē rē lē. Four-part measure, Tä rä lä, Tā rā la, Tō rō lō, Tē rē lē. Six-part measuse, Tä rä lä, Tā rā lā, Tē rē lē, Tō rō lō, Tā rā lā, Tē rē lē.
- 4. Four sounds in each pulsation.—The Time-names are: Two-part measure, Tä zä fä nä, Tā zā fā nā, Three-part measure, Tä zä fä nä, Tā zā fā nā, Tē zē fē nē. Four-part measure, Tä zä fä nä, Tā zā fā nā, Tō zō fō nō, Tē zē fē nē, Tō zō fō nō, Tā zā fā nā, Tē zē fē nē, Tō zō fō nō, Tā zā fā nā, Tē zē fē nē.

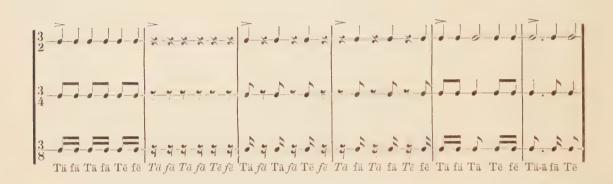
A short a ideareful study should be made of these Time-names before condemning so simple an expedient. In this way all the needless and violent shouting and stamping on the part of the teacher can be avoided, and the problems will be so solved that the one desirable end is attained—the singers can help themselves and prove the value of every note. This is an end which every teacher knows is rarely or never gained by the old manner.

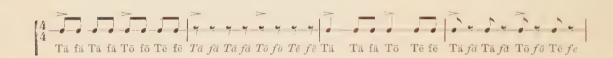
#### MENSURAL RHYTHM WITH TIME NAMES.

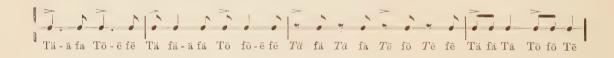


#### DIVIDED (HALF) PULSATIONS.











#### DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.



Tä rä lä Tā fā Tō Tē - ä Tā rā lā Tō fō Tē Tä-ä-ä nä Tā rā lā Tō fō Tē Tä - ā Tō ē Tä-ā-ō-ē

The following short exercises are prepared in order to establish the scale representations and also to show the position of every note in the scale series.

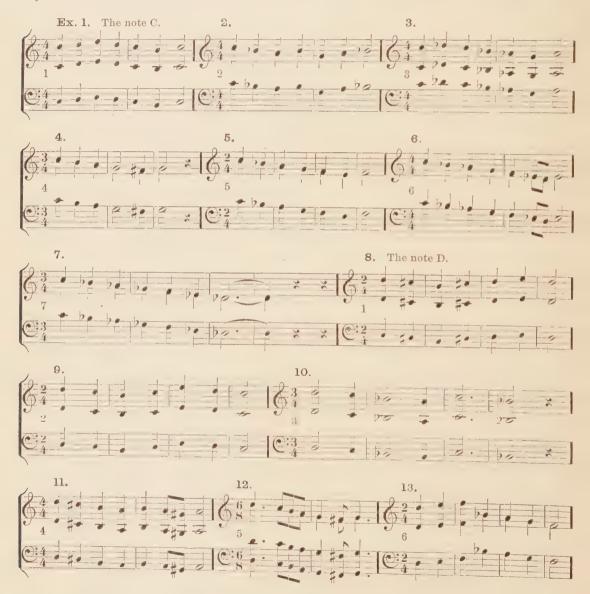
The first exercises showed the various series and signatures—

These exercises reverse that operation by taking a given note and then going to the key notes of the keys to which it belongs.

The figure at the beginning of each exercise indicates the degree of the scale upon which the note is found.

Assuming this, it will be an easy task to follow the notes to the end of the exercises.

This practice is indispensible to those who would be sure in reading the notes of our different scale representations.

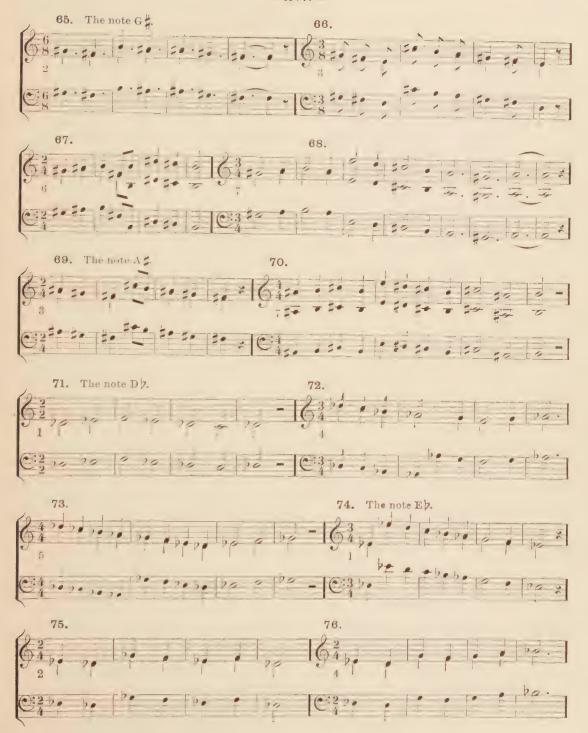










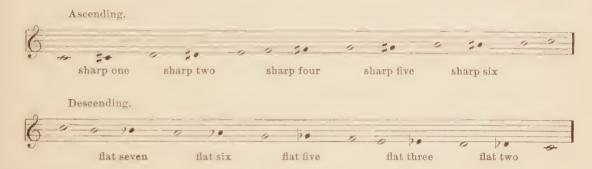




Chromatic tones are deviations from those of the Major Scale, and, when the latter have been thoroughly established, they are easily learned. They are, in ascending, elevations in the pitch of one, two, four, five and six. They are, in descending, depressions in the pitch of seven, six, five, three and two.

Their names are sharp one, sharp two, sharp four, sharp five and sharp six, ascending. Their names are flat seven, flat six, flat five, flat three and flat two, descending.

Placed in the key of C they are as follows, the small notes representing the chromatic or foreign tones,



In this way the scale is divided into practically twelve equal divisions.

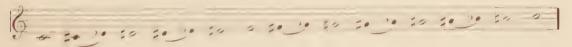
THE CHROMATIC SCALE FROM C, THE MAJOR SCALE BEING THE BASIS.



#### THE ENHARMONIC SCALE.

In this the chromatic tones have two different notations, although practically the same pitch.

The real, but very minute difference between the ; and p is of no consequence, and very few would desire to quibble, if indeed they were able to detect the shades of tone between the two.



#### PRACTICAL STUDY OF THE CHROMATIC SCALE.

The distance between 3 and 4, and 7 and 8 represents the distance in pitch between the normal (diatonic) tones and their chromatic neighbors.

Remembering how the Chromatic Scale is written, it will be very easy to represent a similar series from every other key note, and the following will be found to be a simple guide to the study of the tones.

These chromatic tones will be more easily learned at the outset when represented upon different degrees of the staff. For instance:



With a little practice the chromatic elevations and depressions may be easily read and sung. The following starting from C, will, it is believed, prove a simple and easy solution of this tone puzzle.



These practical hints in elementary work will, it is hoped, be of assistance to all who desire to know the systems of musical notation. When known, we shall be surprised at the wonderful skill shown by those who have gradually produced the sign language which opens to us the musical ideas of the great masters of the art.

For those who desire a more detailed manual, a book will soon be published with notation of a more complete kind.

## EXERCISES IN THREE-PART HARMONY FOR PRACTICE.

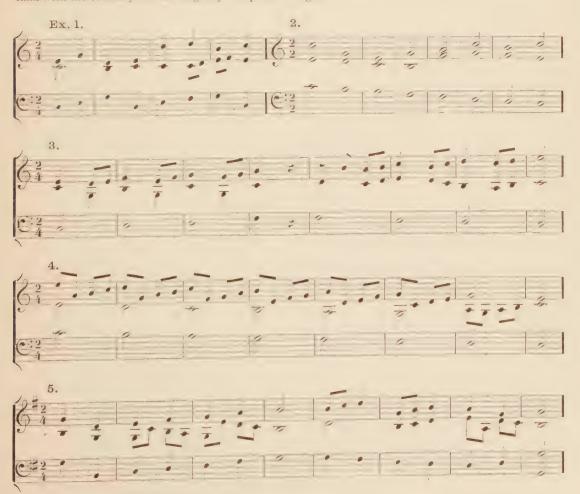
The following exercises are written for Soprano, Alto and Bass voices, all of which are placed in easy range. They are written in all the keys employed in vocal music and illustrate the various sections of study as follows.

- 1. Undivided beat.
- 2. Divided beat of various kinds.
- 3. Chromatic tones.
- 4. Minor keys.

They are simple in style, and are written in melodic form, in order to encourage independent study of each part.

At the outset begin the practice with the lowest part, following with the others in order. Afterwards the different parts may be taken in conjunction.

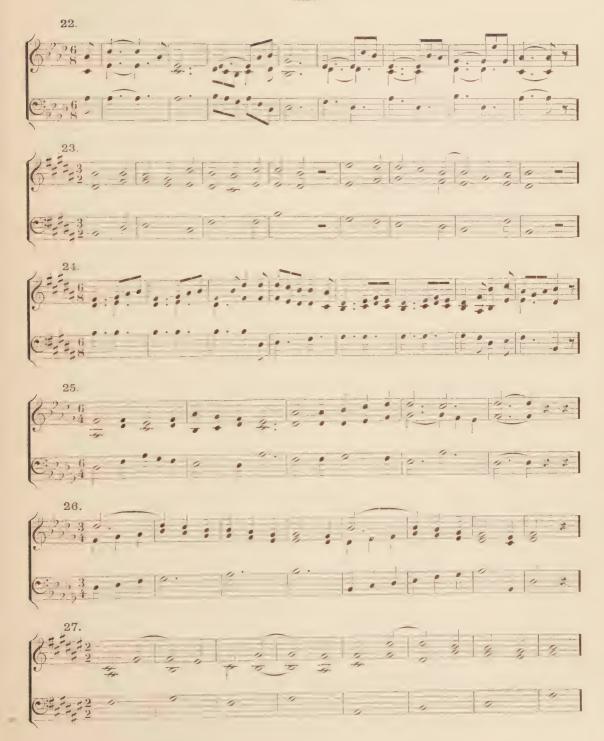
Sing softly and purely in tone and make a constant effort to keep in tune and pitch without the aid of an instrument. After a short trial of this, the singers will take greater pleasure from their unaided efforts, than with the ordinary intrusive agency of a piano or organ.























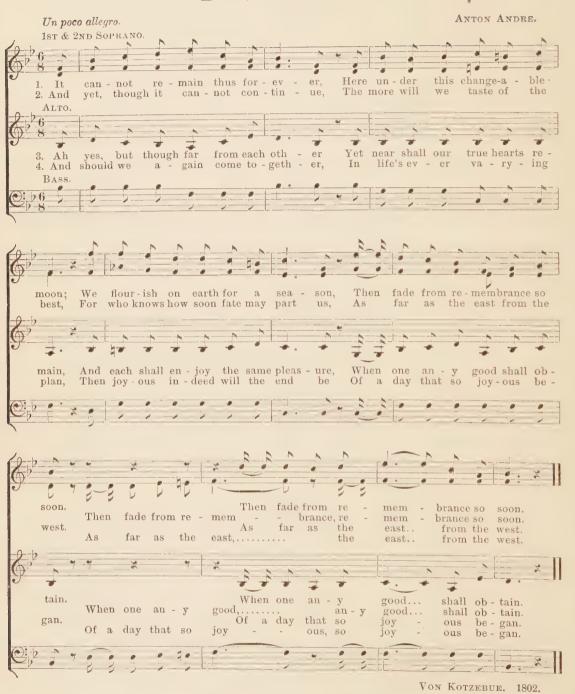


# Part-Songs and Choruses.

# PART I.



#### EVER CHANGING.



Tr. by W. W. C.



CHORUS.—OH, HOW LOVELY IS THE MORNING.





#### SPRING GREETING.



## COME NOW AND HASTE AWAY.



#### OVER THE STARS.





## OH WELCOME, FAIR WOOD.

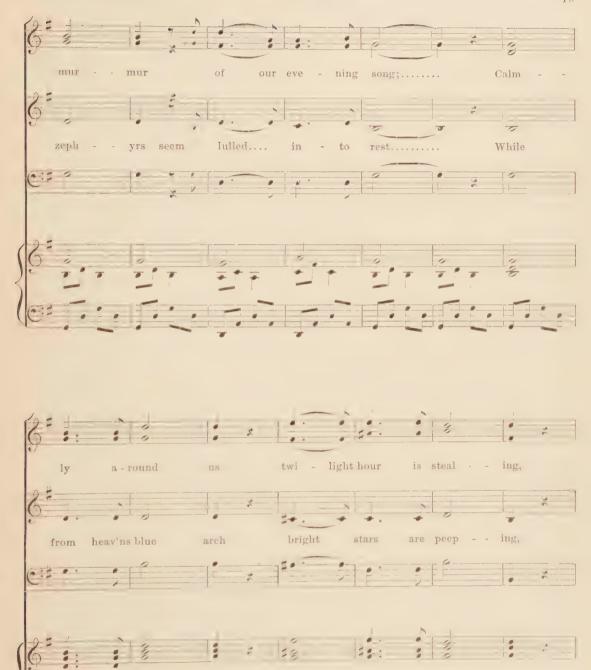






#### SOFTLY THE ECHO.















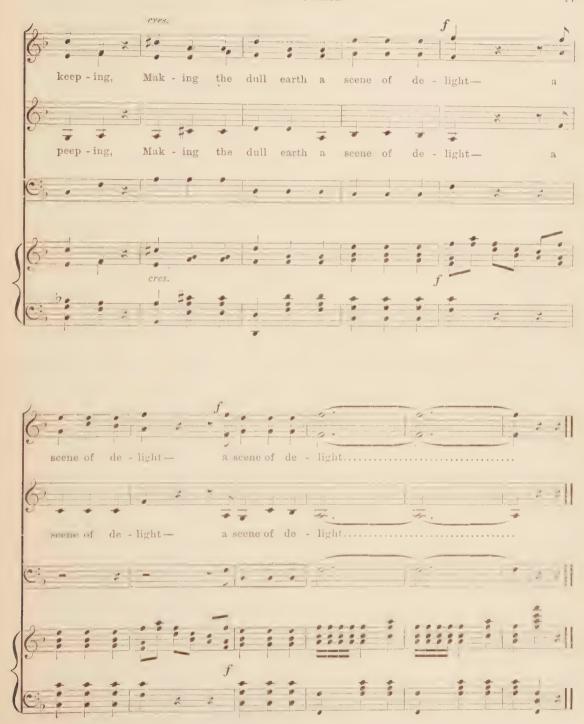


#### FAIRY CHORUS.



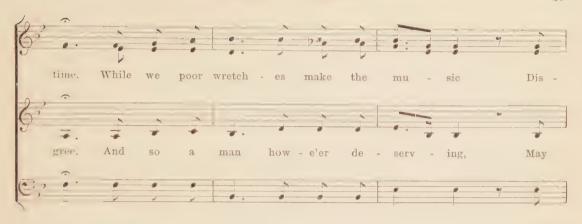


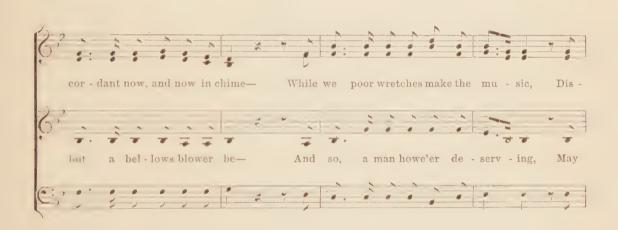




#### THE WORLD AN ORCHESTRA.



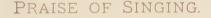


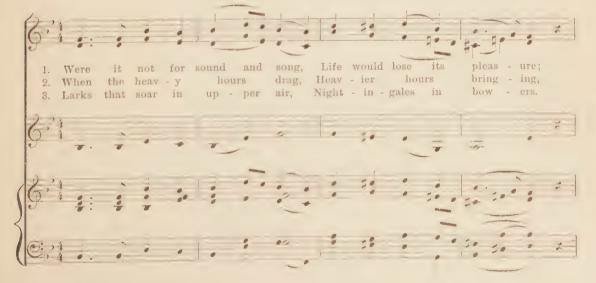








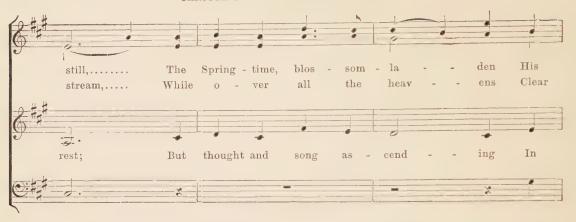






# THROUGH FIELD AND BEECHEN FOREST.







#### SUNSHINE.



SUNSHINE 35



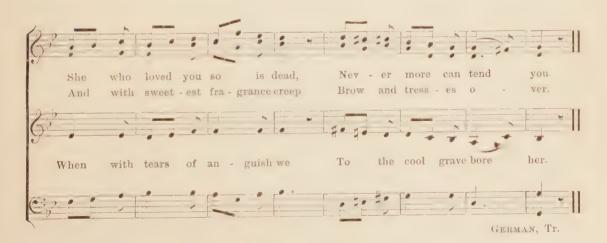
## THE LITTLE MERMAID.





# LILIES WHITE AND ROSES RED.





#### THE RAIN.



THE RAIN



#### WHERE THE BEE SUCKS.

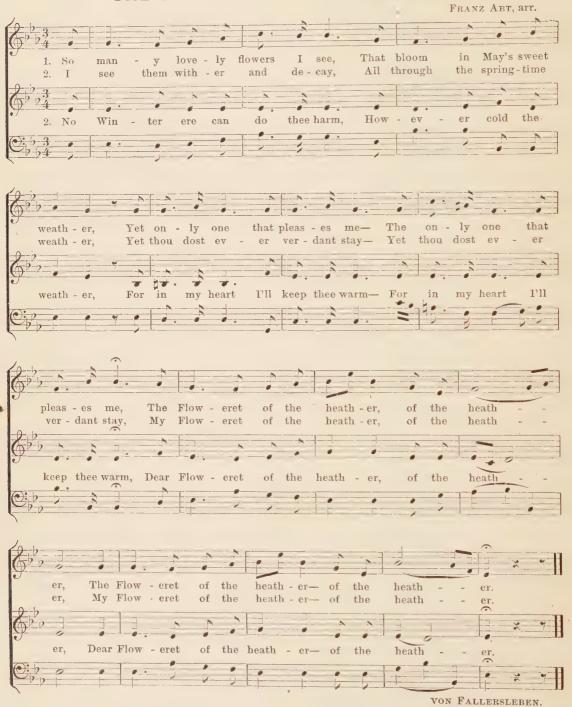




## GOOD NIGHT.



#### THE FLOWERET OF THE HEATHER.



#### ADIEU!



#### SPRING SONG.

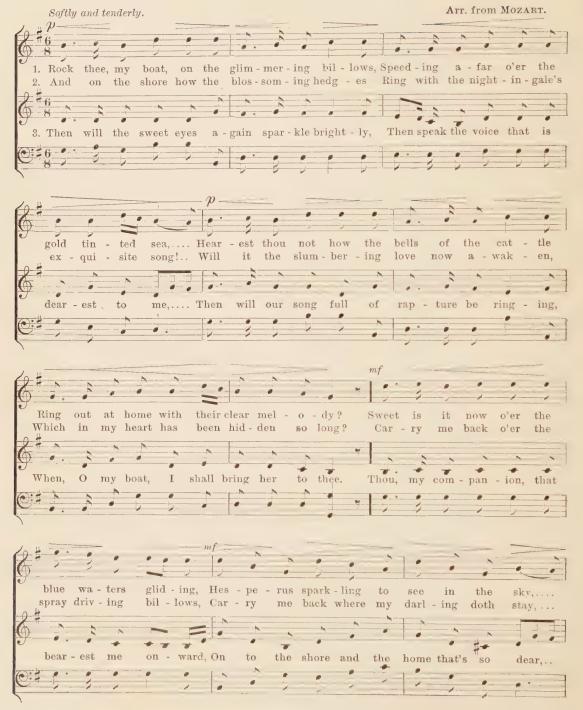


FOLK-SONG.

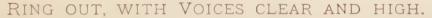
## THE PILGRIM'S SONG.



#### BOAT SONG.









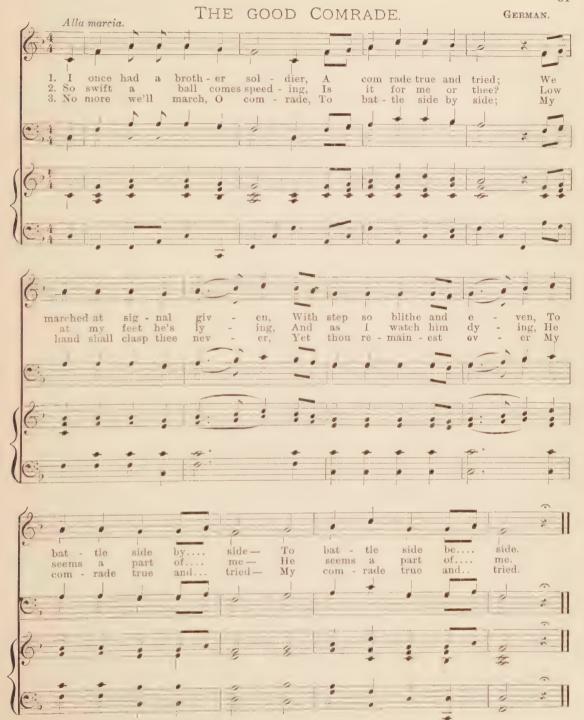
#### O DREAM OF LOVE.





## SLUMBER SONG.



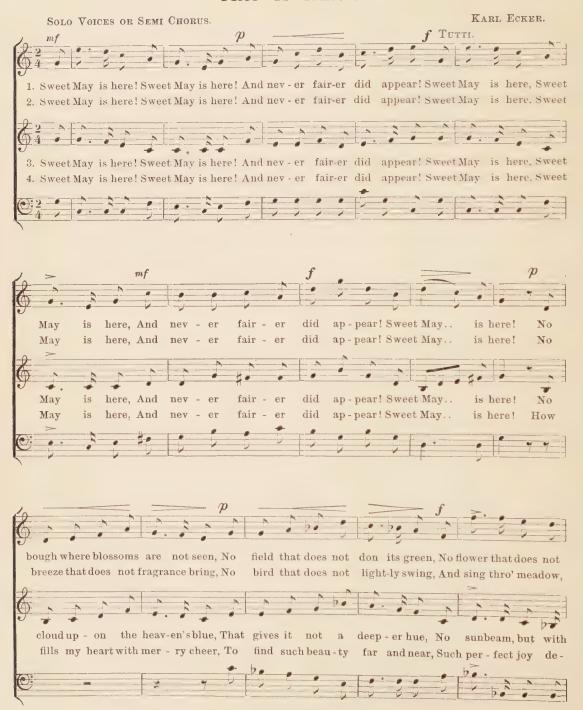


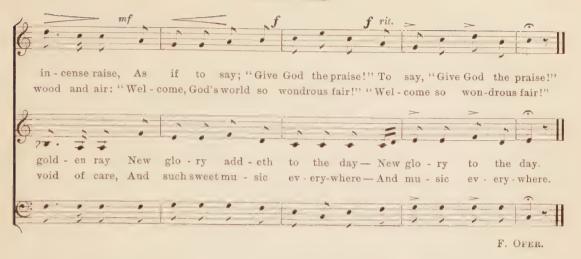
## PRAISE OF TEARS.





#### MAY IS HERE.







#### EVER SINGING.



ADALBERT VON CHAMISSO, 1781-1838.

## FISHER'S SONG.



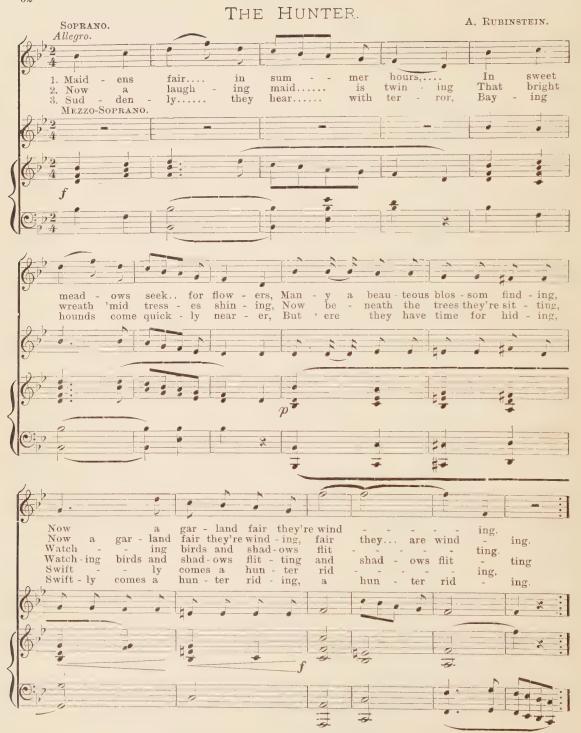














## IN A GONDOLA.





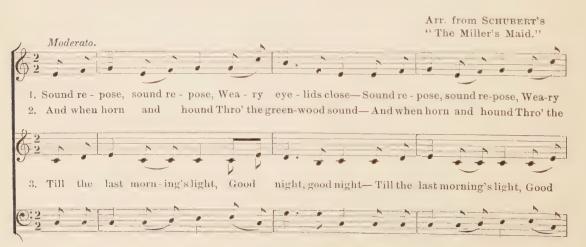


## HUNTER'S SONG.

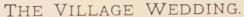




## THE BROOK'S LULLABY.











# SOFTLY NOW THE SHADOWS FALL.





#### THE DAWN OF DAY.





tra la,

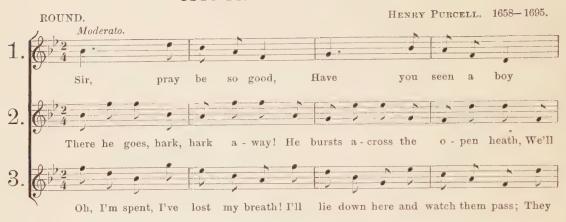
tra la,

la

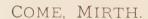
tra

la.

#### HUNTING THE HARE.











#### HEAR ME, O LORD.





heav'n

as



cend.....

as - cend. Let

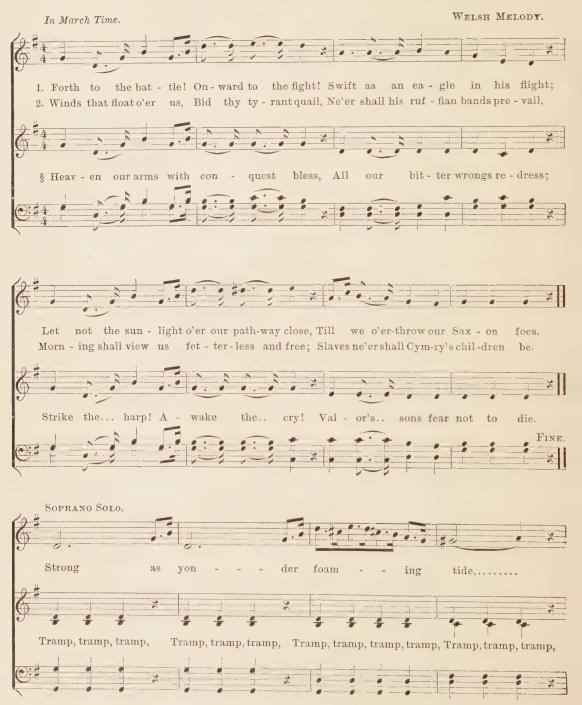
### WANDERER'S EVENING SONG.







#### FORTH TO THE BATTLE.





# TYROLESE CHORUS, FROM "WILLIAM TELL."





















JAMES J. MCCABE.







# PART II

# Occasional.

# THE BREAKING WAVES DASHED HIGH.



#### A CUP OF COLD WATER.



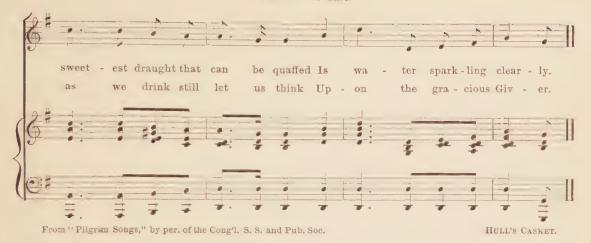




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#### COME LET US SING.





#### HOME, SWEET HOME.











JOHN HOWARD PAYNE.

# SONG FOR ARBOR DAY.



#### ARBOR DAY INVOCATION.



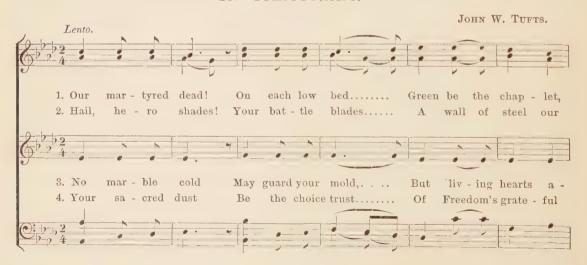
Schoharie, N. Y.

#### THE HEROES' GREETING.





#### IN MEMORIAM.





#### COMMENCEMENT DAY.

JOHN W. TUFTS.











# National and Patriotic.

PART III.



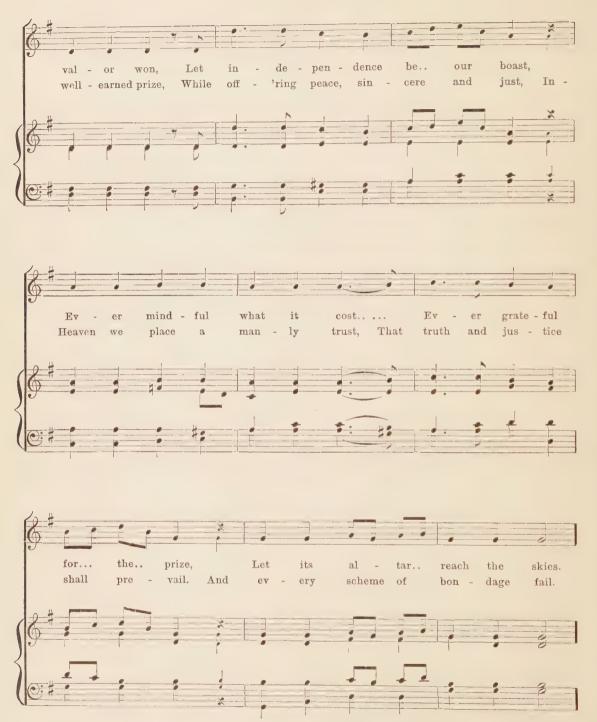


Rev. S. F. SMITH, D. D. 1832.



### HAIL, COLUMBIA!

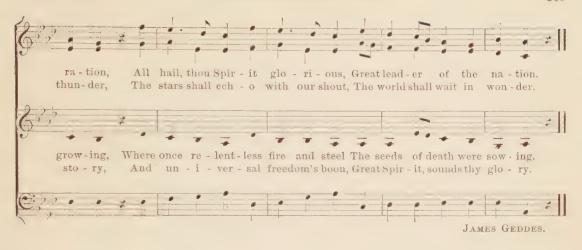


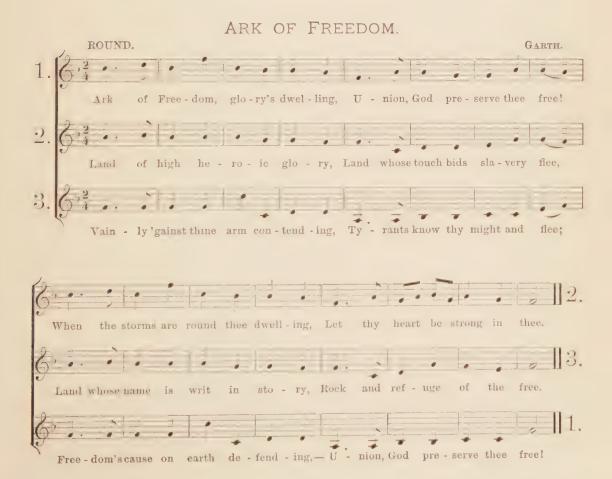




### O SPIRIT OF THE NATION, COME.







## CHARLES JOHN, OUR BRAVE KING.



### GOD THE ALL-TERRIBLE.



### LEWIE GORDON.

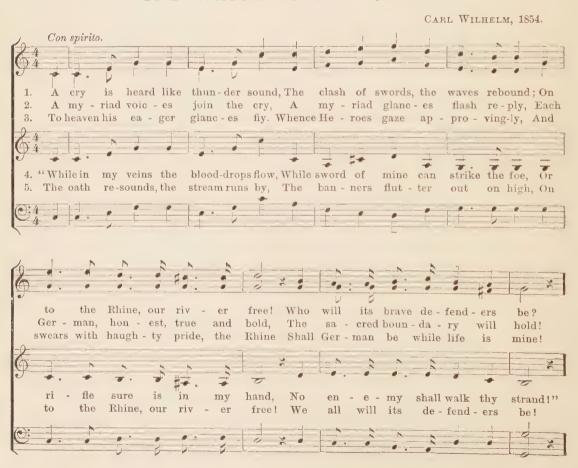


# LET HIM IN WHOM OLD DUTCH BLOOD FLOWS.





## THE WATCH BY THE RHINE.





MAX SCHENKENBERGER, 1839.

#### SWITZERLAND.









## 'TIS THE LAST ROSE OF SUMMER.



## BIRD OF THE WILDERNESS.



### AFTON WATER.



# WHEN THE SNOW-WREATHS MELT.



# Sacred.

# PART IV.

### GOD IS MY SONG.



### LEAD US, HEAVENLY FATHER.



## GOD COMES WITH SUCCOR SPEEDY.







### THE LORD DESCENDED FROM ABOVE.



## MY SOUL, BE ON THY GUARD!







JANE LIVOCK.





## GOD IS MY STRONG SALVATION.



### IN HEAVENLY LOVE ABIDING.



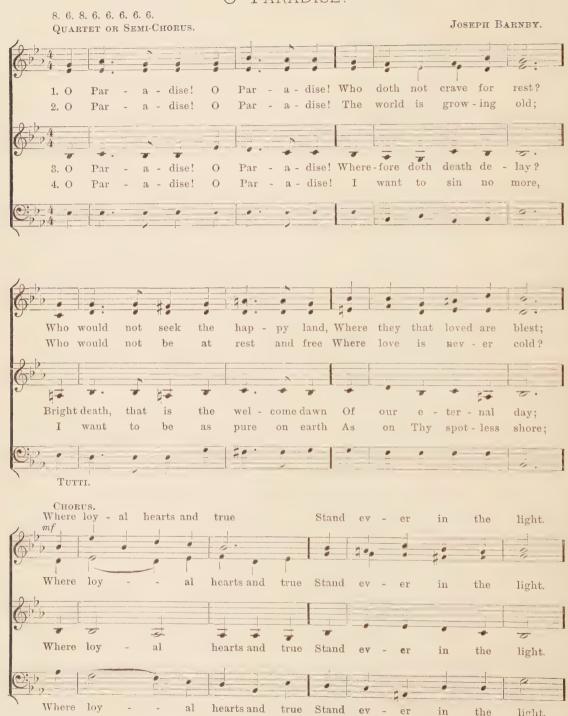
## HOLY, HOLY. HOLY!



## GRANT US THY PEACE, LORD.



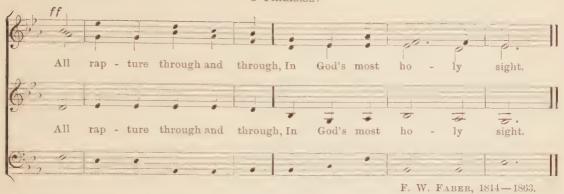
### O PARADISE!



the

light.





## NOW THANK WE ALL OUR GOD.



M. RINCKART, tr. by CATHERINE WINKWORTH.

# O GOD, THE ROCK OF AGES.



### LEAD, KINDLY LIGHT.



### HOLY, HOLY, HOLY!

LOUIS SPOHR, 1784-1859.







## SUPPLIANT, LO! THY CHILDREN BEND.



## HEAVENLY FATHER, SOVEREIGN LORD.









#### AWAKE, MY SOUL!



#### HOLY, HOLY HOLY LORD!









## NOW THAT THE SUN IS BEAMING.



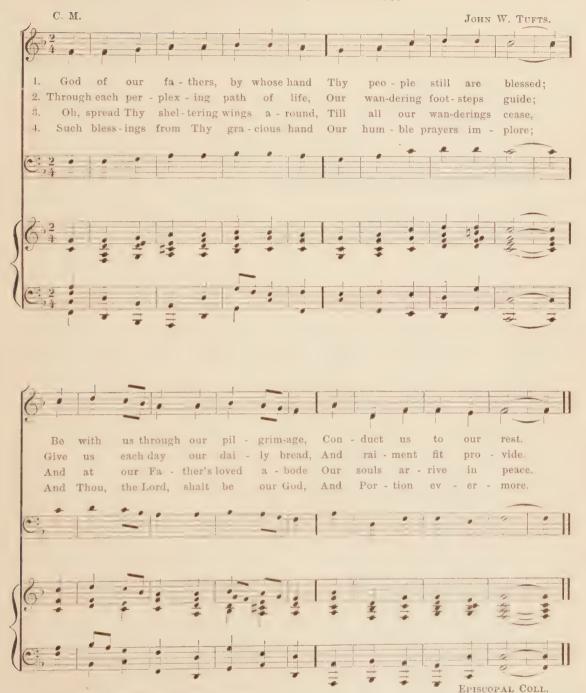
## THE LORD MY PASTURE SHALL PREPARE.



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JOSEPH ADDISON. 1672-1719.

#### GOD OF OUR FATHERS.



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#### O GOD MOST HIGH.





# COME, THOU ALMIGHTY KING!



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